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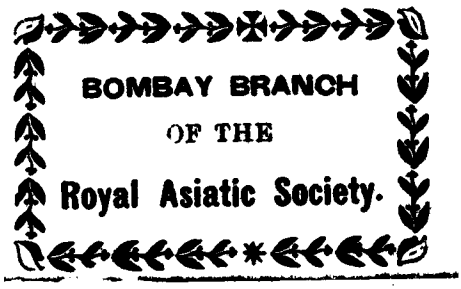

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HALF-TONE REPRINTS

OF

THE RENOWNED PICTURES

OF

The Late Raja Ravivarma.

78394

(With a short sketch of his life, and desciption of every Picture)

Printed at the Chitra-shala Steam Press Poona.

BY

S. N. JOSHI.

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Late Raja Ravivarma.

A short sketch of Raja Ravi= Varma's Life & Career.

Raja Ravi Varma the famous Indian Artist of the 19th century was born on April 29th 1848 at a place called Kilimanoor in the Travancore state. He was nearly connected by ties of blood with the ruling Kshatriya family of Travancore. The Village of Kilimanoor was an *Inam* which was acquired by the ancestors of Ravi Varma for military services rendered by them to the state of Travancore. Ravi Varma was the eldest of a family of three sons and one daughter. All these four children were by natural instinct inclined towards the pictorial art. Uma Ambabai, the mother of Ravi Varma was an educated lady and was known to be a poetess of no mean order. When Ravi Varma came to be of a school-giving age he had first to study Sanskrit. The fashion of giving an English education to boys who had just emerged out of the stage of lisping a few words of their own mother-tongue was not then in vogue as it is now. So Ravi Varma had no contact with Western knowledge or civilisation until he was quite a grown up man. But even before he had a smattering of English his love of the pictorial art was a matter of some talk and even adverse comment in his own domestic circle. It was the habit of young Ravi Varma to draw crude figures with chalk or coal on the walls of his family dwelling-house. All the relatives and elders of Ravi Varma's family had no sympathy whatever with the budding artist's favourite hobby. But he had an uncle—a maternal uncle—Raj Varma who was himself a votary of the pencil and it was he who encouraged his young nephew to persist in his endeavours of acquiring perfection in the pictorial art. When Ravi Varma was hardly thirteen years old he accompanied his uncle Raj Varma to the Travancore court and he showed some specimens of his studies to the Maharaja who was greatly struck with the skill of the youngster who in his opinion had in him the makings of a good artist. In those days

by several European artists. The Duke observed that he once had given as many as eighteen sittings to a celebrated European artist but he failed to accomplish what Ravi Varma achieved with a single sitting.

After having made his reputation as an artist so firm at Madras, Ravi Varma returned to Travancore. It was a great misfortune to him when he lost his Kinsman and patron the Maharajah of Travancore. But the next Maharajah who succeeded to the *Gadi* of Travancore was also a great lover of the art pictorial and he commissioned Ravi Varma to paint the famous scene from the Ramayana where Sita calls upon her mother Earth to take her back into her womb when she could no longer bear the aspersions cast on her honour and chastity. A reproduction of this beautiful picture is included in this collection. Sir T. Madhav Rao the then Dewan of Baroda took such a fancy to the picture that he at once purchased it for the Maharaja of Baroda, and he also purchased the 'Nair Lady playing on her Satar' for himself. This last picture was exhibited in 1880 at Poona and it was awarded the Gold medal of the Maharaja Gaikwad. Sir James Fergusson the then Governor of Bombay was so highly pleased with the picture that he requested Ravi Varma to make a fresh copy of it for himself. When in 1881 the Maharaja Sayaji Rao Gaikwad was invested with full ruling powers at Baroda he invited Ravi Varma to spend some days at Baroda. During a sojourn of about four months at the Gaekwad's capital Ravi Varma executed a large number of portraits principal among which may be mentioned those of Sir T. Madhav Rao, the Resident Mr. Melvill and members of the Gaikwad's family. From Baroda Ravi Varma proceeded to Bhavnagar at the request of the Maharaja of that place and there also he painted many portraits of members of the Maharajh's family. From Bhavnagar Ravi Varma returned to Trivendrum.

His Highness Cham Rajendra the Maharaja of Mysore was a great patron of fine arts. He invited Ravi Varma to Mysore in 1885. The Maharaja commissioned him to paint portraits of members of his family and as a reward for his pains he loaded him with princely gifts among which mention may be made of a pair of Mysore elephants. In exhibitions held at Calcutta and

London Ravi Varma's paintings secured some silver medals and certificates. This year Ravi Varma lost his aged mother and the loss was a great shock to the sensitive nature of the artist. He passed the rest of the year in seclusion at his own native place doing little or no work in his favourite line of fine arts. In 1888 the Maharaja Gaekwad happened to pass the hot season at the Nilgiries. He invited Ravi Varma to spend the summer with him and requested him to paint pictures of 14 characteristic scenes from the Ramayana and the Mahabharat to be hung up in his new palace which he had built at Baroda. These 14 pictures were all executed and finished by the end of the year 1890. When Ravi Varma proceeded with this collection of pictures to Baroda they were placed for some time in a public exhibition to afford the people of Baroda an opportunity of viewing these invaluable works of art and then were hung up on the walls of the New Palace. Thousands of reprints of these pictures have been sold all over India. When Ravi Varma found that he had almost become an idol with the populace on account of his beautiful pictures he started in Bombay a Litho-Printing Press. In this Printing Press he turned out cheap colour prints of most of his famous paintings and the large demand which suddenly rose for these prints exceeded all his most sanguine expectations. From the Himalayas to the Cape Comorin there is now hardly a middle class house-hold in the country which does not possess one or two of the cheap reprints of Ravi Varma's original pictures. In the famous World Exhibition of Chicago Ravi Varma exhibited about a dozen pictures to illustrate the costume and local colouring of Oriental Life. There all his exhibits were highly extolled and they secured medals and testimonials which were too numerous to mention. Indeed it was seldom if ever that a picture exhibited by Ravi Varma failed to carry a medal or testimonial at any show or exhibition either in India or abroad.

In 1894 Ravi Varma as the guardian of the minor Maharaja Martand Varma of Travancore made an extensive continental tour of the whole of India in company with his princely ward. In 1900 Lord Curzon visited the famous artist in his own native home and inspected many of his precious pictures. Lord Curzon was mightily pleased with all he saw and in terms of high approbation praised the skill of the gifted artist.

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VISHNU RIDING ON AN EAGLE.

Vishnu the principal God of the Hindu Trinity is believed to have an eagle as his favourite conveyance. In this picture he is represented as riding on an eagle in full flights with two celestial damsels as his companions.

SHRI LAXMI.

Laxmi, the Goddess of Wealth, is the consort of Vishnu,She is said to have sprung up from a lotus. She is also represented to be one of the fourteen jewels churned out of the ocean by the Devas and Asuras in a mighty churning competition.

SARASWATI.

Saraswati, is the Goddess of learning, and also of music. Her favourite bird on which she rides is a pea-cock. In this picture she is represented as sitting on a rock in woodland scenery and playing soft music on the Sittar.

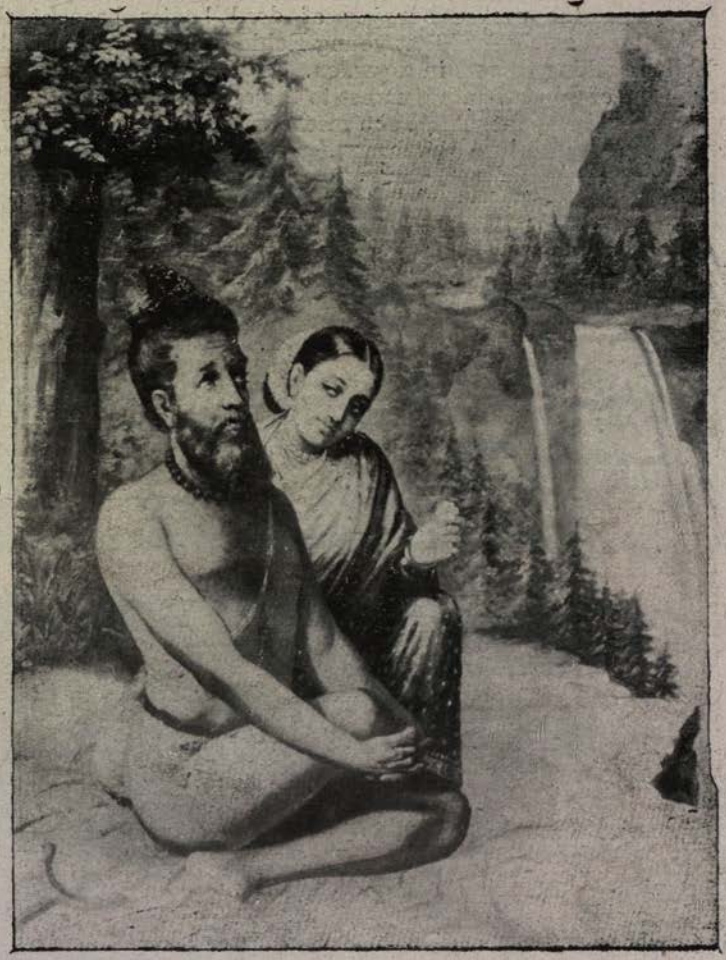
HARISCHANDRA.

Indeed the life of Harischandra is crowning piece of Indian tragedy. Harischandra was a disciple sage of Vasishtha. Another sage Vishwamitra was Vasistha's born enemy. Vasistha once happened to remaak that his disciple Harischandra would remain true to his word and would care more for his honour than even for his life. Vishwamitra vowed that he would persecute Harischandra so mercilessly that he must confess himself beaten. Soon after that conversation between the two sages Harischandra one night dreamt that he had made a gift of his Kingdom and his all to Vishwamitra. On the morrow Vishwamitra presented himself to demand possession of the gift. Harischandra true even to his word giveu in a dream made over his Kingdom to Vishwamitra the latter at once banished King Harischandra, his Queen Tramati and their son Rohidas To Kashi beyond the borders of their Kingdom. Vishwamitra also demanded the Dakshina or cash donation which must accompany every gift to a Brahman. Harischandra had no the wherewith all to pay this Dakshina. So Vishwamitra

sold Harischanra Queen Taramati and Rohidas to diffirent masters as slaves and in return got his cash Dakshina. Harischandra became the bondslave of a *Dom* or the lowest outcaste known to Hindu Society. The *Dom* who happened to be the master of Harischandra used to ill-treat him in a variety of ways. The *Dom* found Harischandra as good for nothing in domestic employ. So he asked Harischandra to mount guard over the burning ground in the dead of night and attand to the proper burning of dead bodies brought there for cremotion. Now it so chanced that young Rohidas happened to be bitten by a snake while plucking flowers in a garden. At dead of night Taramati, the erstwhile Queen of Harischandra, comes to the cremation ground to burn the dead body of her little one. There she meets her Royal Husband now doomed to do duty as a charnel house watchmen.

LAMENTATIONS OF AJA.

Aja was a King of the famous solar race and he was the grandfather of Ramchandra the hero of Valmiki's great Epic the Ramayana. Indumati the wife of Aja was a paragon of beauty and every kind of womanly virtue. One night when Aja and Indumati were together on the terrace of a garden palace a garland of flowers fell from the skies on the bosom of Indumati. Now this wreath of flowers was from Narada's violin and it bore on itself the magic power of killing anybody on whom it happened to fall. As soon as the wreath touched Indumati's bosom she was stretched on the terrace a lifeless corpse. Aja not at all prepared for such a catastrophe utterly broke down and began to give vent to his grief in frantic lamentations. Kalidas in the eighth canto of his Raghuvansa has immortalised in language of unparrelled pathos the grief and sorrow of Aja. Ravi Varma basis his conception of the picture on some of Kalidasa's verses.



VISHWAMITRA AND MENAKA.

This picture represents Vishwamitra and Menaka. The former was a Rishi who was practising great austerities, The latter a celestial beauty was deputed by Indra to lure Vishwamitra into sin. This picture shows the way in which she is using all her wiles to attract the attention of the great devotee who finally fell a prey to her seduction.

SHRI DATTATREYA.

The Hindus believe in a Trinity of God-head. Dattatreya is popularly believed ae the unification of the three chief gods Brahma, Vishnu, Mahesha. So Datta is always painted with three heads and six arms.

THE MEETING OF HARI HARA.

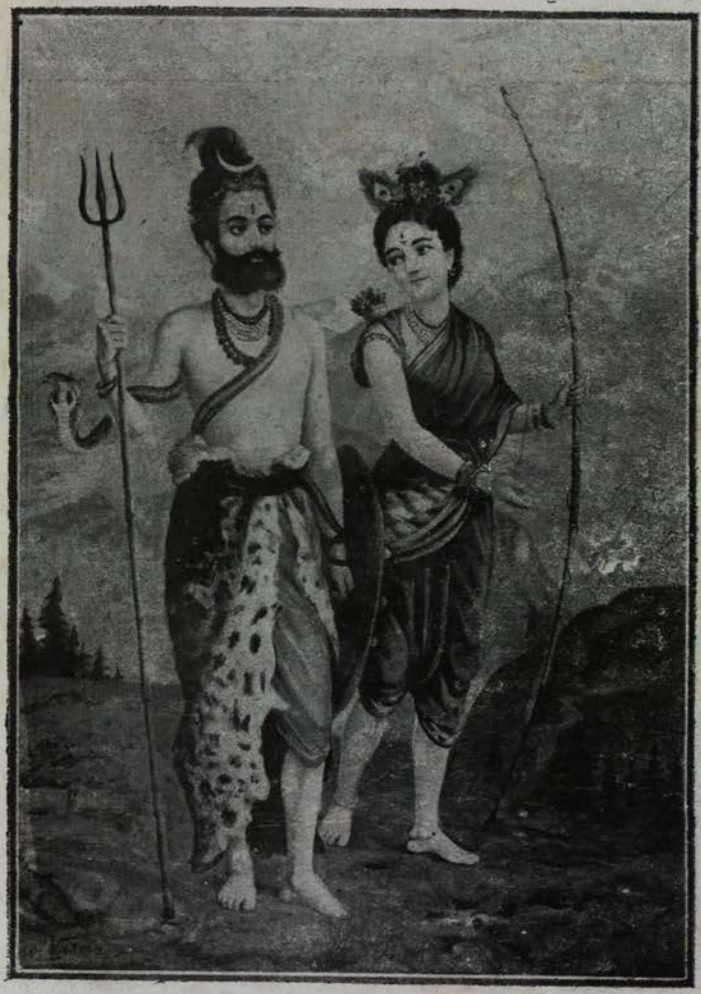
Hari (Vishnu) on his elephant and Hara (Shiva) on his riding bullock meet each other.

THE DESCENT OF THE GANGES.

The River Ganga was originally a denizen of the heavens. Bhagiratha wanted to bring the holy waters down to purify his ancestors who were under going untold miseries in purgatory for past sins. As a reward for Bhagiratha's great penance and austerities Ganga agreed to come down to the Earth. But the mighty torrent of the waters. it was feared would crush the Earth or would cut through it and rush into the nether world (पाताल). To prevent such a dire catastrophe Bhagiratha implored the help of the mighty Shankara. Shankara consented to receive the falling waters on his head and shoulders and thus break the force of their downward fall. In the picture Shankara is represented standing firm as a rock with his head thrown back and his chest expanded ready to receive the torrent of falling waters. Bhagiratha and Parvati the wife of Shankara are watching the whole experiment with a look of keen anxiety. नंदी the favourite bull of Shankara is also watching the scene. The picture is altogether conceived and executed with the born imagination and skill of a great and gifted artist.

MOHINI.

When the Gods and Asuras churned the ocean they brought out nectar (अमृत) as well as a deadly poison. The Asuras being more powerful of the two, they began to appropriate all the nectar to themselves. But Vishnu assumed the disguise of mohini or a very lovely woman and pretended to serve out the nectar in due proportion to all. The Asuras or Demons were struck with the beauty and uncommon attractiveness of the celestial Mohini and they could not detect the trick she was playiug. She served all the nectar to the Gods and the demons found too late that they were duped out of their fair share of the nectar. Here Mohini is represented as enjoying the pleasures of a garden swing.

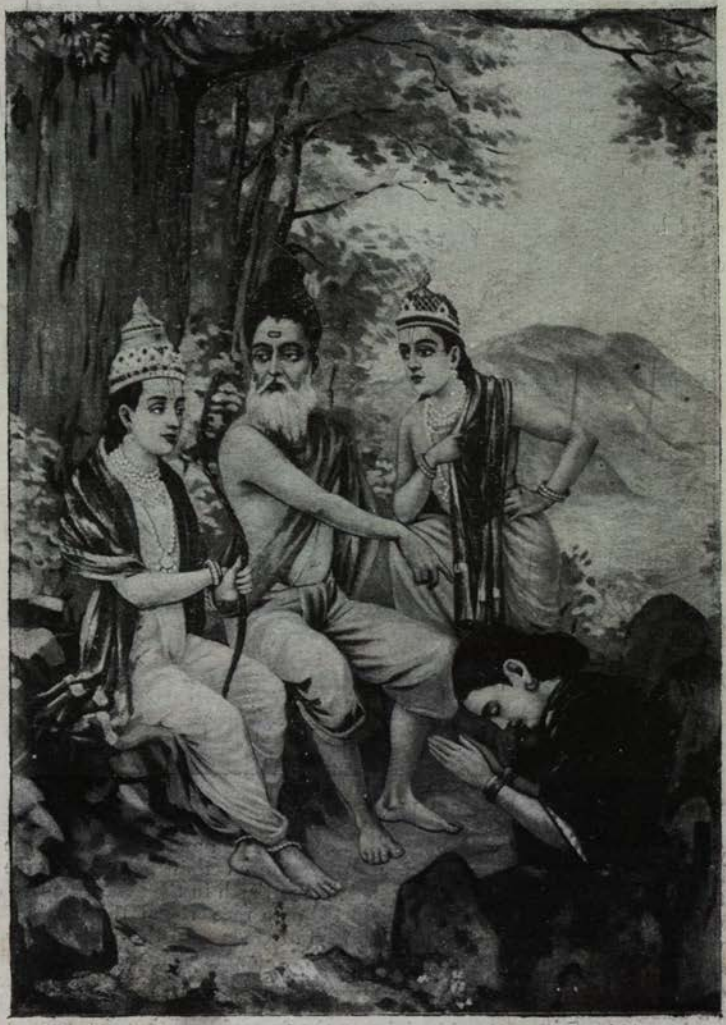


KIRATA AND THE BHIL WOMAN.

Shankara the famous God of the Hindu trinity had a quarrel with his wife Parvati. He then went away and assuming the Garb of a *Kirat* or a barbarous hillman began to practise great austerities. Parwati disguised as a Bhil woman or a woman belonging to the wild tribe of Kiratas attracted Shankara's attention, and leaving off his religous austerities he followod her as an ardent lover. This picture represents Shankara who unconscious of the deception that is being practised upon him makes love to the supposed Bhil-woman who is none other than his own wife

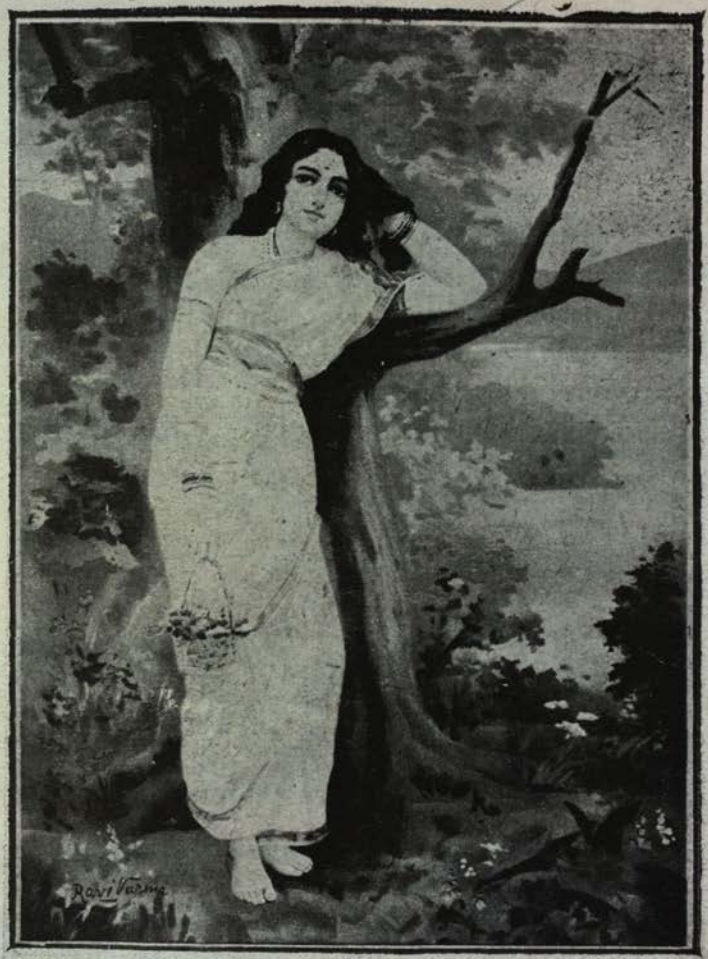
LESSONS IN ARCHERY.

Rama and Laxman are being instructed in the proper use of the bow and the arrows by Vishwamitra.



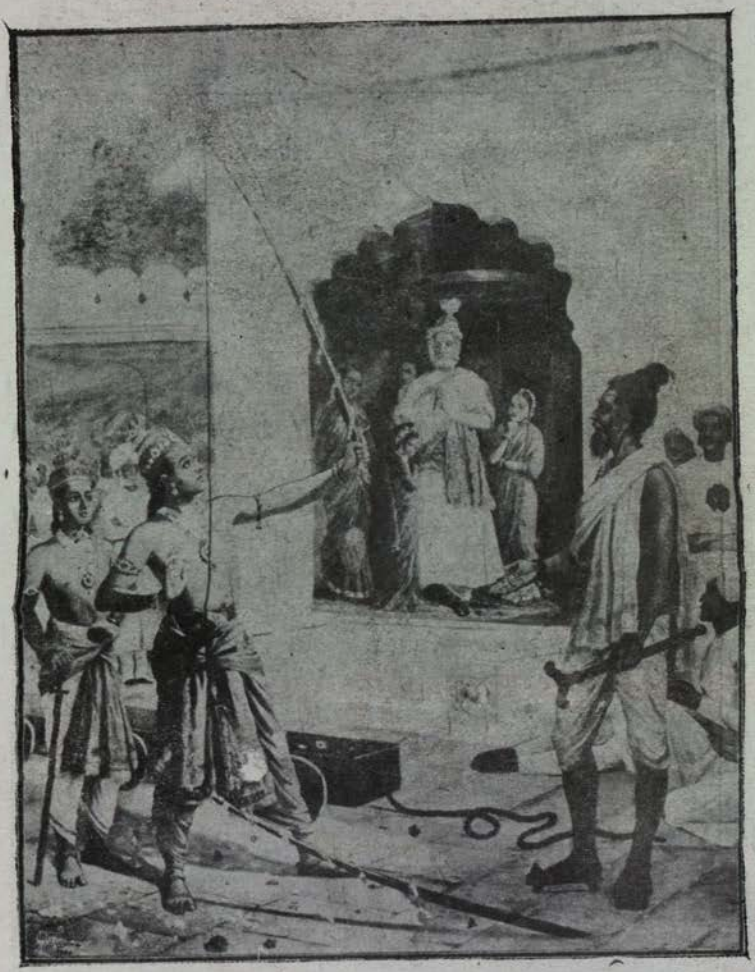
RELEASE OF AHILYA.

Ahilya who was cursed and turned into a stone was destined to regain her original form and beauty when the dust of Rama's feet touched her. Rama while going to Vishwamitra's Ashrama happened to tread upon the stratified Ahilya. From the stone at once rose up a lovely female form and it was no other than Ahilya.



AHALYA.

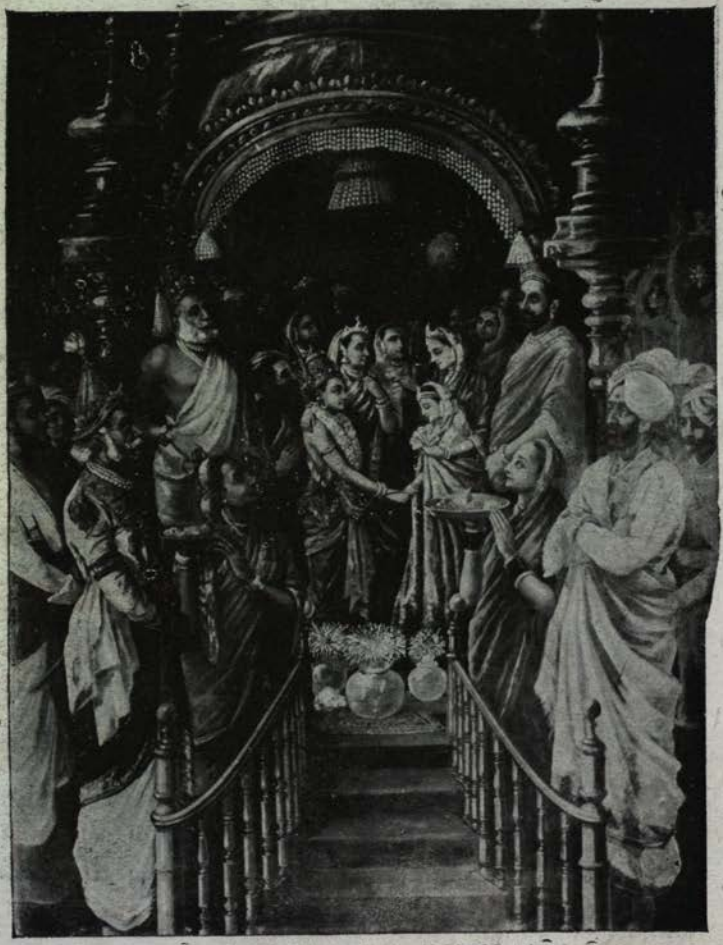
Ahalya was reputed to be an uncommonly lovely maiden and many were tne suitors who sought her hand in marriage. But her father vowed that he would give her in marriage to the person who would circumambulate the Earth in the shortest space of time. Hearing of this strange vow, Gods and men started on a race round the world. Among the Gods was Indra himself who is the Hindu God of Gods. In the meanwhile a humble ascetic and learned man Gautama went round a cow who was actually giving birth to a calf. Now it is the belief among Hindus that going round a cow in such a condition confers on a person as much religious merit as a pilgrimage round the world. Gautama came to Ahalya's father and resting his claim on the fact of his being the winner of the race round the world demanded the hand of the fair Ahalya in accordance with her father's proclaimed vow. The father of Ahalya saw the justice of the demand and gave his daughtdr in marriage to Gautama. Long after Ahalya had been the wedded wife of another, Indra and the whole crew of competitors who had started on a wild goose chase round the world returned only to find much to their chagrin that a stay at home ascetic and hermit had already deprived them of the fair prize. But Indra the mighty God of Gods was not thus to be gain-said. He would contrive to have by stratagem what he could not win by fair play. One evening when the sage Gautama was away from his hermitage Indra disguised as Gautama got admittanee to his cottage and passed a night with the much coveted Ahalya. But before Indra left, Gautam returned and found Indra disguised as Gautama in possession of his house and wife. The enraged sage in the fury of his uncontrolled wrath cursed Indra with the penalty of having a thousand holes in his body and Ahalya to be at once stratified into a rock. Ahalya's curse ended when she was touched by Rama's feet and regained her original feminine shape and beauty and was reconciled to her husband.



BREAKING OF SHIVA'S BOW.

Janaka the father of Sita had vowed that his daughter would only wed him who could break in twain the mighty bow of Shiva. Now it was no child's play to accomplish this feat. Ravana the redoubtable King of Lanka or Ceylon tried it but he failed and to his eternal disgrace the bow recoiled fearfully on his head and he fell down in the open assembly under the tremendous weight of Shiva's bow. Then Ramchandra the youthful son of Dasharatha, advanced and to the joy and astonishment of the whole audience he broke into two Shiva's ponderous bow and thus won the hand of fair Sita.

This picture depicts the actual nuptial scene of the marriage between Rama and Sita subsequent to the breaking of the bow.



THE MARRIAGE OF SEETA.

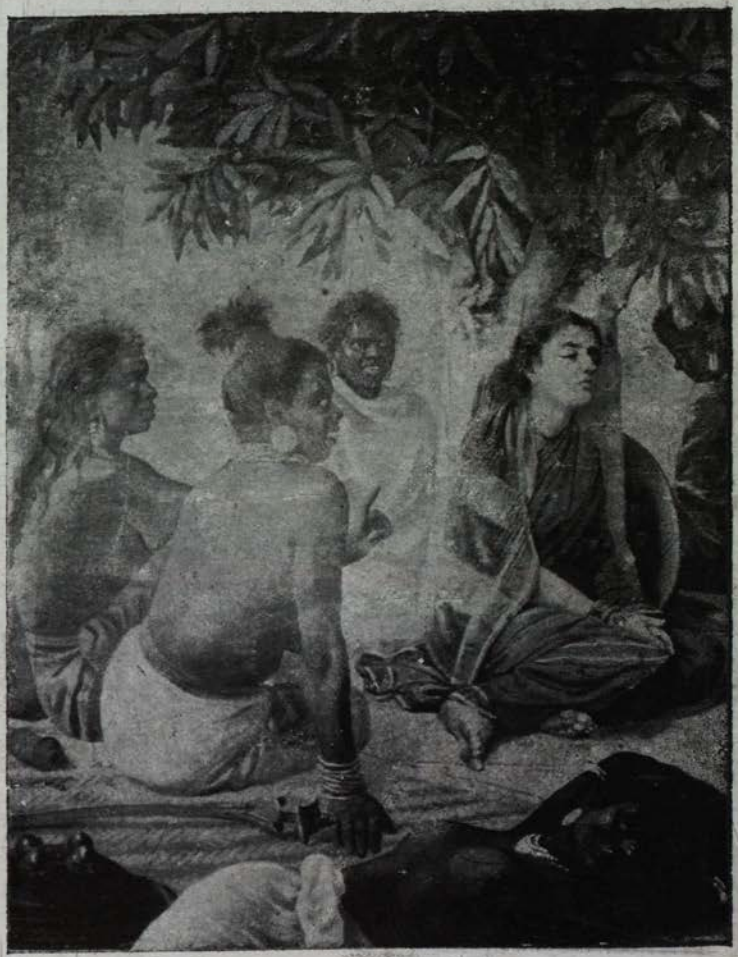
Seeta's father Janaka proclaimed that he would give his daughter in marriage to one who broke in twain Shiva's ponderous bow. Rama alone could do this. So Seeta was wedded to Rama. The picture represents the actual wedding scene.

THE TRIUMPH OF INDRAJIT.

Indrajit the son of Ravana defeated Indra the King of the Gods. Indrajit is seating himself on Indra's throne and under his umbrella and Indra's wife Sachi is being dragged before him as a captive slave.

THE LOPPING OFF OF JATAYU'S WING.

When Ravana was kidnapping Sita, he was driving away to Lanka in his mighty chariot. Jatayu a powerful bird who was friendly to Rama pounced upon Ravana's Chariot and broke it to pieces. Jatayu was almost successful in rescuing Sita. But in an unguarded moment he gave out his secret to Ravana that his invincibility lay in his strong wings. Ravana at once lopped off both of Jatayu's wrings one after the other. Sita unable to witness the woeful plight of her friend and delivered who had risked his life for her covers her eyes with her hands to hide her grief and sorrow.

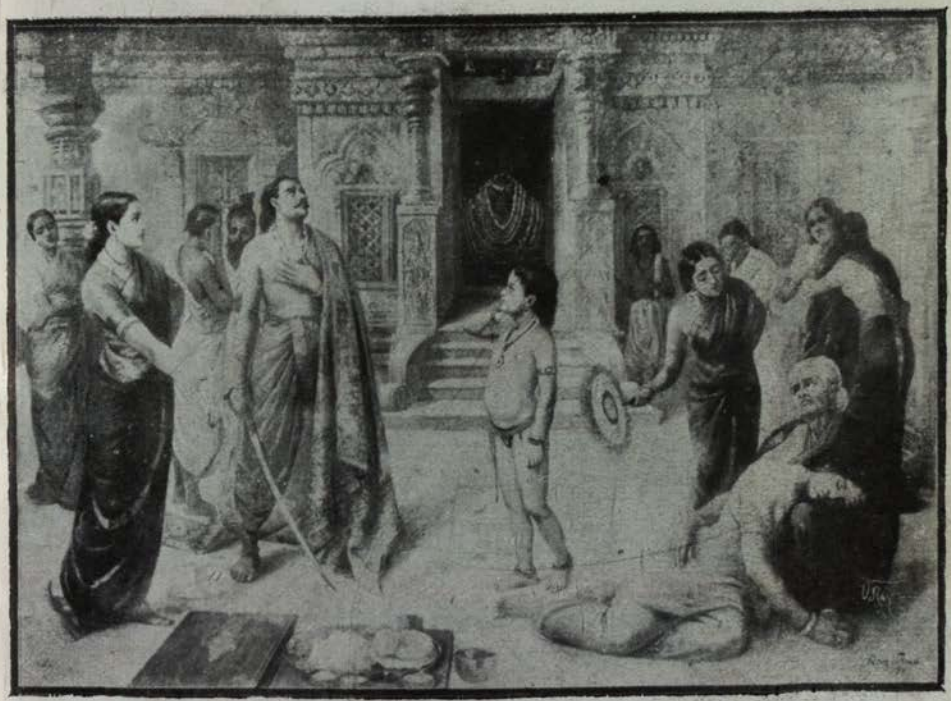


SITA IN THE ASHOKA FOREST.

When Ravana took Sita to Lanka, he kept her in an Ashoka forest and a batch of ugly and fearsome looking ogresses mounted guard over her. This picture represents this scene of Sita's exile.

MEETING WITH BHARAT.

Rama was sent into exile for twelve years by his step mother Kaikeyi. Bharata the son of Kaykeyi was however very affectionately devoted towards Rama. This picture depicts the meeting of the brothers Rama and Bharat after 14 years exile.



KING RUKMANGADA PREPARES TO KILL HIS OWN SON.

King Rukmangada was a very religious and devout prince and used to observe the fast on the Ekadashi day very strictly. Indra became alarmed that this religious penance of his would enable him to oust himself (Indra) from the Chiefship of the Gods. So Indra despatched a very beautiful damsel named Mohana to lure Rukmangada into some irregularity of conduct. Rukmanganda fell into the trap. He became the very slave of Mohana who once insisted on his breaking his observance of the Ekadashi fast or if he did not consent to do so to behead his little son. The King said he would rather give her his own son's head than break his religious observance. He prepares to behead his son who boldly offers himself for the intended sacrifice. Mohana the heartless *Circe* is obdurately commanding the King to carry out his word. The mother of the little fellow is shown to have fainted away. The whole group is painted in a manner quite worthy of the greatest artists.

SEETA'S FINAL ORDEAL.

Seeta was for twelve years in captivity in Lanka the capital of Ravana. On the return to Ayodhya with Rama, her chastity was openly doubted and called into question by Kaikeyi her step-mother-in-law. Not willing and patient enough to submit to this open insult and reflection on her honour she appealed to her mother Eart to take her back in her womb At once a chasm opened out in the very Durbar Hall of Rama's palace and Seeta was carried down into it by a divine looking female figure.

MADALASA AND RUTUDHWAJ.

Madalasa was the daughter of a Gandharva and was uncommonly lovely. She was kidnapped by a Rakshasa or a ferocious barbarian chieftain who kept her shut up in a garden house. This Rakshasa was also in the habit of unnecessarily annoying Rishis or hermits who were practising religious austerities in their hermitages. These Rishi's summoned King Rutudhwaja to rid them from the tormentation of the Rakshas (demon) Ritudhavaj did as he was requested and killing the demon liberated the fair Madalasa from her captivity. This picture represents the first meeting of Madalsa with her liberator. She became the favourite Queen of Rutudhwaj who had four sons by her.

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DAMAYANTI No. I.

Damayanti is creeping stealthily to catch the golden Hansa.

DAMAYANTI AND HANSA.

Damayanti was the daughter of Raja Bhimaka of the Berars. She was so surpassingly beautiful that even Gods were desirous of securing her hand in marriage. But she loved Raja Nala the king of the Nishadhas. Nala however did not know that she loved him. So he despatched a Hansa (a Royal goose) to ascertain the state of Damayanti's feelings towards himself. The Hansa goes to Damayanti's pleasure garden where she catches him.

In the picture she is represented as talking to the Hansa who is communicating to her the gladsome information that Nala is as deeply in love with her as she evidently is with him.

DAMAYANTI No. II.

(In a condition of love-lorn separation.)

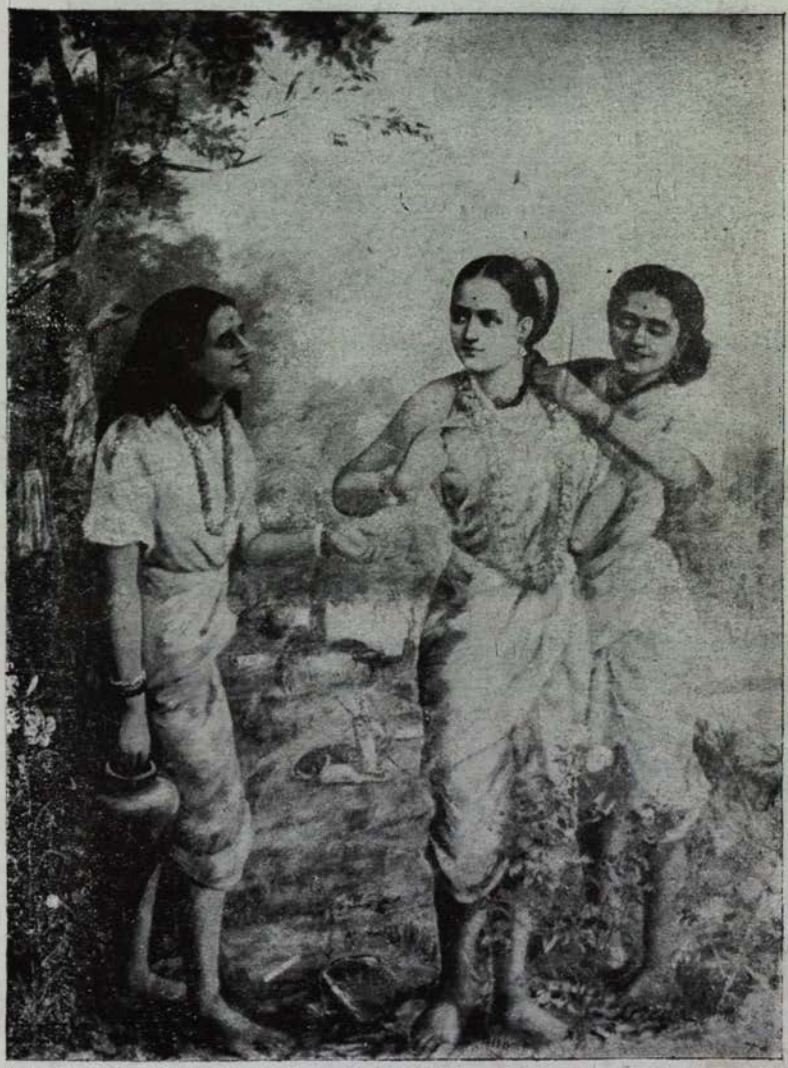
Though Nala and Damayanti loved each other ardently the course of their love did not run smooth. In this picture Damayanti is shown as pining away for her lover's company.

NALA AND DAMAYANTI.

After Nala and Damayanti were wedded as man and wife they were banished from their Kingdom by the machinations of Kali. In their exile in a wilderness Nala abandons Damayanti while she is fast asleep.

DAMAYANTI No. 4.

Damayanti woke up and found that she was left all alone in a lonesome forest. Then she gave vent to inexpressible grief and sorrow.



TYING THE HAIR.

This picture represents Shakuntala and her two companions. One of the latter is tying Shakuntala's hair into a knot and the other is talking to her.

SHAKUNTALA WRITING HER LOVE-LETTER.

Shakuntala is writing her love-letter on a soft lotus-leaf in consultation with her two companions.

SHAKUNTALA WRITING HER LOVE-LETTER.

Shakuntala writing a love-letter to Dushyanta in consultation with her two companions. The letter is to be scratched rather than written on a lotus leaf. There was no paper and ink in those primitive days, and a soft lotus leaf and a sharp pointed instrument were brought into requisition to convey love-messages.

BHARAT.

This is young Bharata the son of Dushyanta and Shakuntala. He is playing with lions and their whelps.

TILOTTAMA.

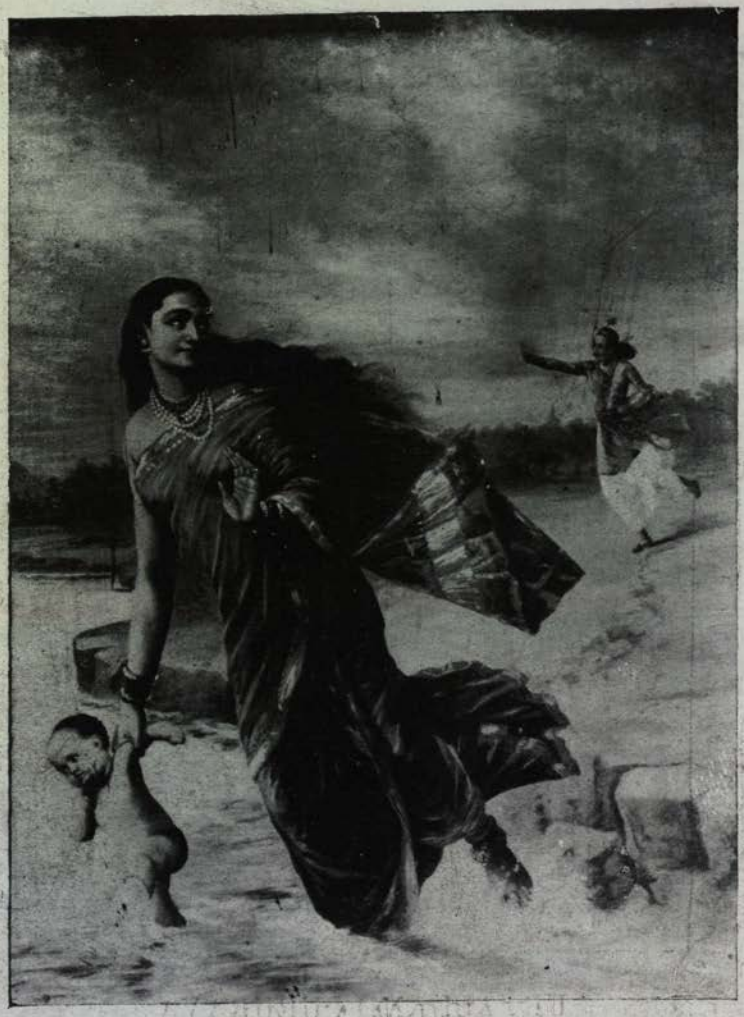
Tilottama was one of Indra's renowned *Apsaras* or heavenly courtesans. She was deputed by Indra to sow the seeds of discord between the brothers Sunda and Upsunda whose fraternal love was unbounded and who were so powerful when together that Indra trembled on his thorne not knowing when they might depose him. Tilottama approached them and each brother claimed her for his own. They fought between themselves and killed each other.

RAMBHA.

The most celebrated beauty and courtesan of Indra's Court.

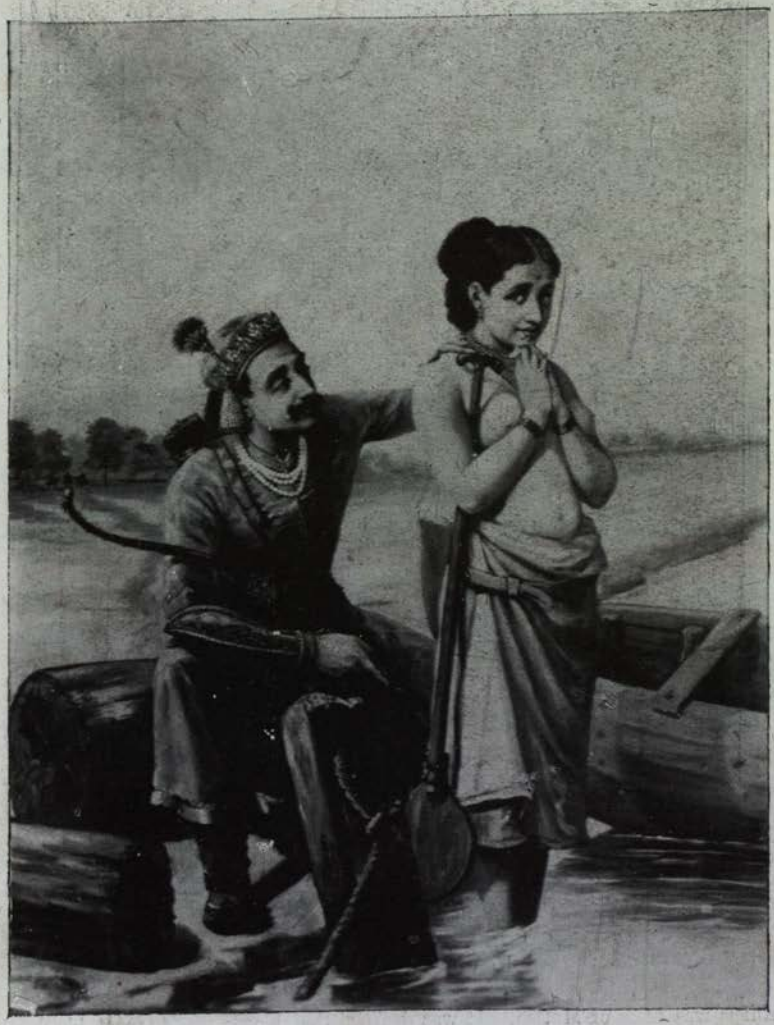
URVASI AND PURURAVA.

Urvasi was one of the most beautiful of Indra's celestial nymphs. Owing to some curse pronounced upon her she had to pass a certain number of years on the Earth. While in her sojourn on the earth she became the mistress of Pururava. When the prescribed period of her humiliation was over she suddenly rose up into the air and soon disappeared into the skies. When she began to go away from her earthly protector he in vain began to detain her and drag her down.



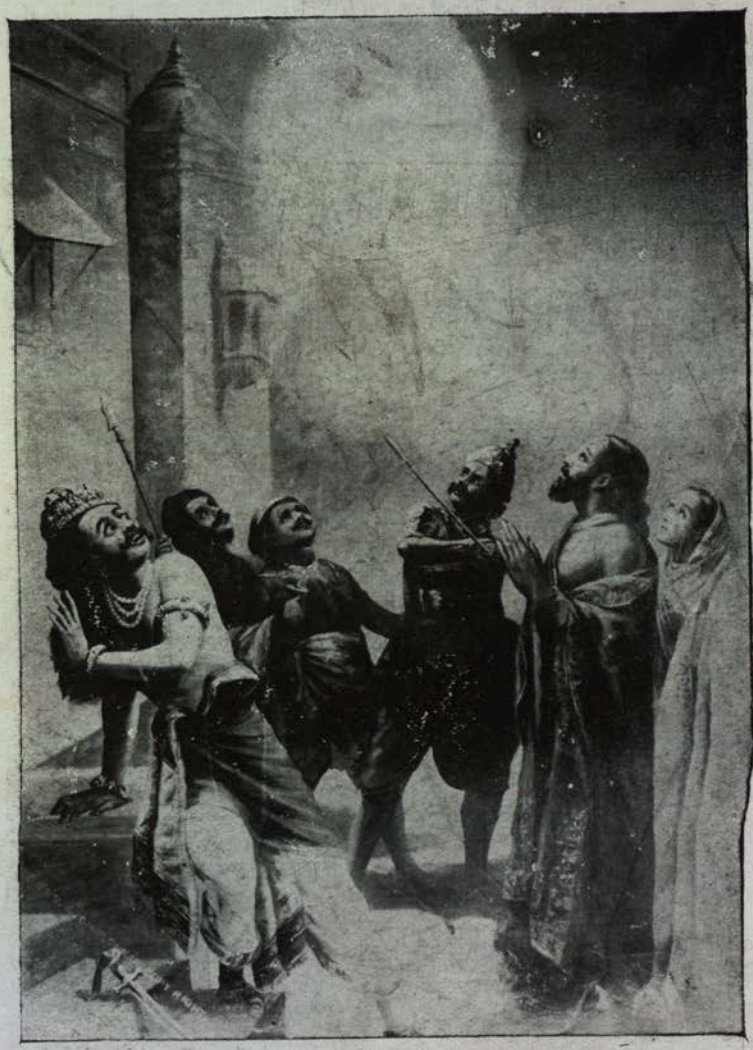
GANGA.

The river Ganges or rather personification of the river as a beautiful woman Ganga was said to have married Shantanu a famous old King. She had eight sons by him. But she drowned seven of them in the waters of the Ganges. She also wanted to consign the eighth Bhishma to the flowing stream. But this time Shantanu intervened and prevented her from drowning the last baby. Enraged at this interference she disappeared from the King's sight.



SHANTANU AND THE FISHER-GIRL.

Shantanu the King of old Hastinapur (Delhi) had once to cross a river. The young fisner-girl who was in charge of the ferry boat captivated the King's heart. He asked her to be his wedded wife. She demanded that her son should be the crown prince. Shantanu consented and then the fisher-girl became his queen.



KANSA AND MAYA.

Kansa was King of Muttra. It was decreed that Kansa was to meet his death at the hands of the eighth son of his sister Devaki. Kansa kept his sister Devaki and her husband in close confinement. As soon as he learnt that his sister was delivered of any child Kansa caught hold of the child and had it put to death. But at the time of the eighth delivery the new born babe *Krishna* was surreptitiously taken away by Vasudev the husband of Devki, and in the place of the male-child a new-born girl of a cowherd was cleverly replaced. Kansa came on the spot and he wanted to dash the unwelcome newcomer to pieces. He lifted the babe up and was going to dash it on the hard stone-flooring. But strange to say the babe disappeared in a flash of lightening, loudly proclaiming that Kansa's real enemy was all sound and safe. In this picture this awe-inspiring scene is depicted with great skill.

KRISHNA AND YASHODA.

Yashoda the adoptive mother of Krishna is performing a ceremony which is supposed to protect a little child from evil spirits.

YESHODA, KRISHNA AND RADHA.

Radha is taking the baby Krishna from his mother Yeshoda.

MILCHING A COW.

Yeshoda, Krishna's mother is milking a cow and little Krishna approaching from behind is demanding his little share of the fresh milk.

CHASTISEMENT OF KRISHNA.

Krishna was once suspected to have eaten loose clods of earth. His mother tied his hands and gave him a good thrashing and ordered him to open his month in order that she should be convinced of his offence. Krishna opened his jaws and to her astonishment Yeshoda saw the sight of the whole universe in it and not any trace of earth

RADHA IN THE BOWER.

Radha was the beloved of Shri Krishna. She is here sitting in a shady arbour awaiting expectantly the approach of her lover Krishna.

RADHA AND MADHAV.

This is the natural sequel to the last picture. Madhav or Krishna comes stealthily from behind and holds Radha's head in his hands. She in her joy uplifts her arms to clasp him in a close embrace.

RELEASE OF VASUDEO AND DEVAKI FROM PRISON.

Vasudeo and Devaki the parents of Shri Krishna were put in prison by his maternal uncle *i. e.* Devaki's brother Kansa. After Shri Krishna killed Kansa Vasudeo and Devaki were released from prison. The picture represent Krishna's messengers breaking their fetters and setttng them free.

RADHA.

Radha the beloved of Krishna is awaiting his arrival on the banks of the Jumna.

SUBHADRA AND ARJUN.

Arjun in his wanderings as an ascetic comes to Krishna's metropolis Dwarka. Nobody recognises him except Krishna. Arjuna's affianced bride was on the point of being given in marriage to Duryodhana his dreaded enemy and cousin. Arjun as ascetic passes some months in Krishna's palace and Subhadra to her aggreeable surprise discovers that the pretender of an ascetic was none else than Arjun who was ready to take her away and rescue her from a hated union. The scene in the picture is immediately after their mutual recognition.

THE STRIPPING OF DRAUPADI.

In the famous Epic the Mahabharata, the rival sets of cousins Pandavas and Kauravas are represented to have once gambled together. By means of some trickery practised by Shakuni the maternal uncle of the Kauravas, the Pandavas were cheated out of every thing, their Kingdom their jewels, their clothing and even *raupadi* their wife was lost as a stake. One of the Kauravas, Dushyasana dragged her into the Durbar room and wanted to strip her clear of her wearing garments even. As the Kauravas had won her in fair play they contended that she was their slave and they would do as they liked with her. This is the scene which is painted in this picture.

SUDESHNA AND DRAUPADI.

Sudeshna is inducing and persuading Draupadi to go to Kichaka's house with the jar of liquor.

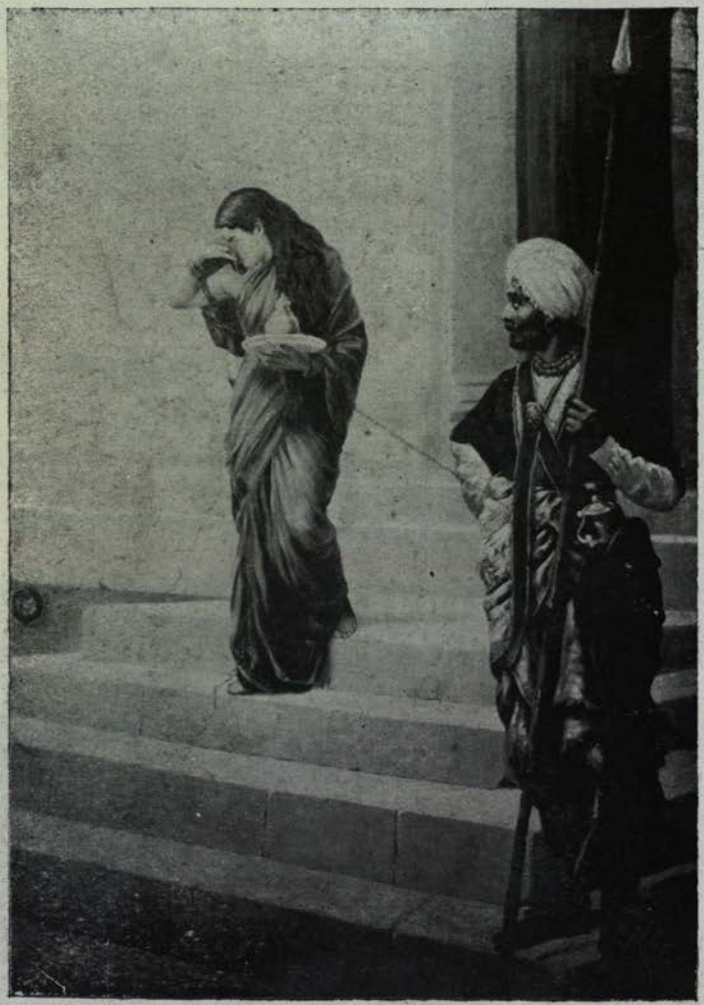
SAIRANDHRI No. 1.

The Pandawas the heroes of the Mahabharata had to pass one year in total incognito. They took service with King Virata. Most of them were employed as domestics in Virata's household. Draupadi the wife of the Pandavas became maid to Virata's Queen *Sudeshna*. Now *Sudeshna* had a brother *Kichaka* who was also the Commander-in-Chief of Virata's army. Kichaka happened to see Draupadi while she was serving Virata's Queen and was struck with her beauty. In Queen Sudeshna's service Draupadi was known as *Sairandhri*. Kichaka called upon his sister to send Sairandhri to his own mansion on some pretext or other, as he wanted to induce her to be his mistress.

This picture represents Draupadi's grief and anguish when she is on the point of starting for Kichaka's house, in obedience to her mistress' orders.

SAIRANDHRI No. 2.

This is sequel to the last. Sairandhri on her way to Kichaka's house is praying to the *Sun* to protect her from danger and to preserve her chastity.



SAIRANDHRI No. 3.

This is Sairandhri after she has reached Kichaka's mansion and seen him from a distant. The look is one of fear and haughty disdain and contempt, mingled together at the sight of the beastly Kichaka.

SAIRANDHRI No. 4.

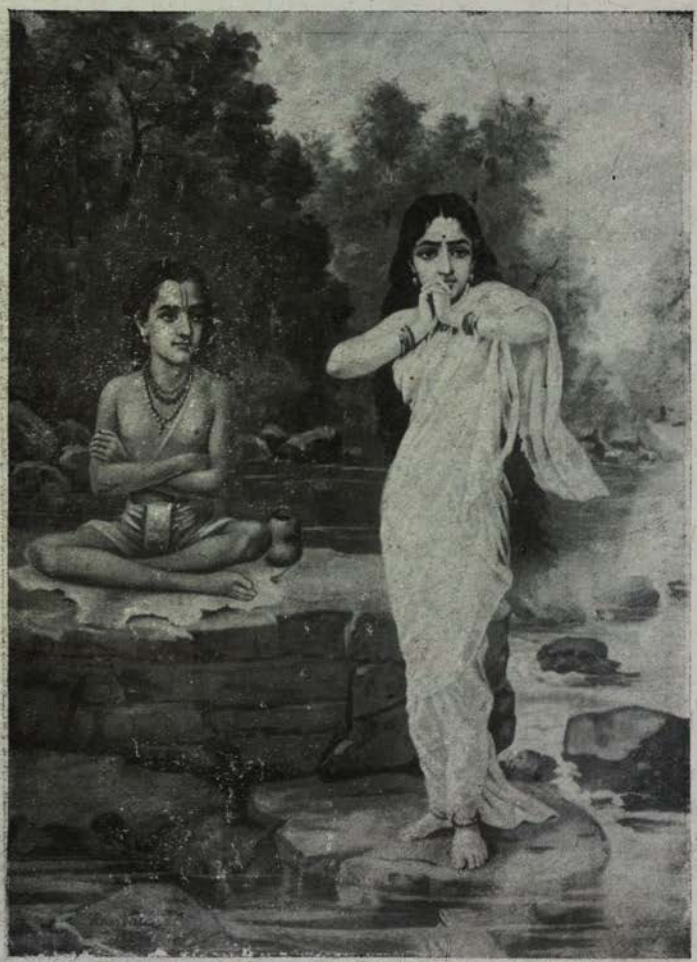
Sairandhri is standing by herself in helpless terror and Kichaka is trying all the arts of persuation to seduce her.

THE INTERVENTION OF KRISHNA.

Shri Krishna went as the representative and plenipotentiary of the Pandavas to negotiate a final settlement on their behalf with the Kauravas. Vidur and Bhishma the Elders of the Kuru race counselled Dhritrashtra and Duryodhana to hand over to the Pandavas their share of the Kingdom. Dhritrashtra was willing to accept this compromise. But Duryodhana stood up in open assembly and declined to deliver over half of the Kingdom to the Pandavas. Then Shri Krishna proposed that the Pandavas would be satisfied with only five villages. This humility on the part of Krishna emboldened the insolence of Duryodhana who openly insulted Pandavas' intermediary who was no other than Krishna himself, and said that he would not agree to give the Pandavas even so much of the Earth as would be supported on the sharp point of a needle. This picture represents Duryodhana in the act of insulting Krishna and finally breaking up the conference.

USHA AND CHITRALEKHA (THE ARTIST).

Usha the daughter of the Non-Aryan King Banasur dreamt one night that some handsome and princely youth had kissed her. Waking up she communicated her dream to Chitralekha her companion who was a skilful portrait painter. The latter began to draw the likeness of all princes known to her. When she sketched the likeness of Aniruddha the grandson of Krishna, Usha at once recognised that to be the face of her visitor in dream-land. Chitra-lekha by a strategem brought Aniruddha from Dwarka to Banasura's palace and Usha and Aniruddha were joined in lawful wedlock.



SHUKA AND RAMBHA,

Shuka was a great sage who had vowed that he would never fall a victim to the sexual passion. Indra sent Rambha the most seductive of his many courtesans to test Shuka's vaunted celibacy and to drag him into the snare of female blandishments. Rambha tried her greatest art on the obdurate Shuka but she had to finally acknowledge discomfiture. In Hindu mythology *Shuka* is repreensed as the only *man* who could resist the wiles of an Apsara or heavenly nymph. This scene depicts Rambha as posturing and attitudinising to make a captive of Shuka's heart.

KALKI.

The last and tenth Avatar of Vishnu who is to rid the world of all sin at the end of this Kali age.

TARADEVI.

The Presiding deity of music. She is represented here as seated in a floating barge under a canopy and playing on her favourite stringed instrument the *Sittar*.

TARA (TYPE OF A BEAUTIFUL HEAD OF H IR).

'arini—a Beautiful woman who is fond of besporting herself in water-sports.

VARINI.

A woman who is very fond of enjoying herself in all sorts of water sports.

PADMINI.

According to old Hindu ideas there are three kinds of women, Padmini, Hastini and Shankhini. Padmini type of womanhood is said to be most lovely and beautiful like a Padma or lotus-flower. This picture represents a typical Padmini woman.

VASANTSENA.

The heroine of Shudraka's sanskrit play the Mricchakatik, was a courtesan but she had the constancy of affection which would do credit to any woman. She dearly loved Charudatta a poor Brahman, and for the sake of his love came into a variety of trouble which is skilfully delineated by the poet in his drama.

VASANTIKA.

An imaginary figure supposed to be the presiding genius of the spring season.

PRIYADARSHIKA.

She is the heroine of the Sanskrit Drama Priyadarshika. She was staying with the King of the Vatsas, when they fell in love with each other. Vasavdatta the wife of the Queen becoming jealous drove Priyadarshika away from the palace. Subsequently however Priyadarshika was united with King Vatsapati.

MANINI.

A beautiful young woman who is too vain aad proud of her attractions.

MALATI.

The heroine of a Sanskrit play called Malati-Madhav by *Bhav-Bhuti*. She is represented here as going up the steps of a Shankara's temple to worship that God.

MANORAMA.

A woman whose beauteous limbs are sure to bewitch the mind of any looker on.

A COURTEZAN FROM GOA.

Goa Courtesans are renowned for the graceful contour of their limbs and for their proficiency in art and music.

MALYALA BEAUTY.

A BELLE OF MALAYA.

A BELLE OF MALAYA OR MALBAR.

A Malaya Woman playing on the Sittar.

A MALYALI WOMAN WITH HER BABY.

A MADRASSEE GIRL.

A TYPICAL MADRASEE BEAUTY.

A Madrasee Girl.

MAHRATTA BEAUTY.

This is a typical Mahratta beauty.

A VAISHNAVA GIRL.

This is a Vaishnav Girl of the Karnatic.

GROUP OF INDIAN LADIES.

This is a group of Indian Ladies of various nationalities and sects.

LALA RUKH.

Lala Rukh was the favourite daughter of the great Moghul Emperor Aurangezeb. Aurangazeb wanted that she should marry Fadal-uddin son of the King of Bukhara. Now Fadal-uddin stipulated that he would come only as far as Kashmir and princess Lala Rukh must travel from Delhi to Kashmir to meet him. Lala Rukh started on her journey from Delhi to Kashmir. On the way a skilful musician was engaged to entertain the Princess and to enable her while away her time pleasantly at the stoppages in the journey. The singer and musician who was known as Framroz was so clever and gifted a performer that Lala Rukh's heart was completely captured by this wandering minstrel. When Lala Rukh reached Fadal-uddin's camp in Kashmir the hired musician suddenly disappeared. With a disconsolate and heavy heart Princess Lala Rukh prepared to meet her future husband. Imagine her surprise and joy when she discovered that Prince Fadal-uddin who occupied the chair of state in the hall of audience was no other than Framroz himself, the gifted musician who had captivated her heart.

The picture shows Princess Lala Rukh listening to the minstrel's masterly performance on the Sittar, the Indian violin, in one of the stoppages on her journey to Kashmir.

THE BEGUM'S BATH.

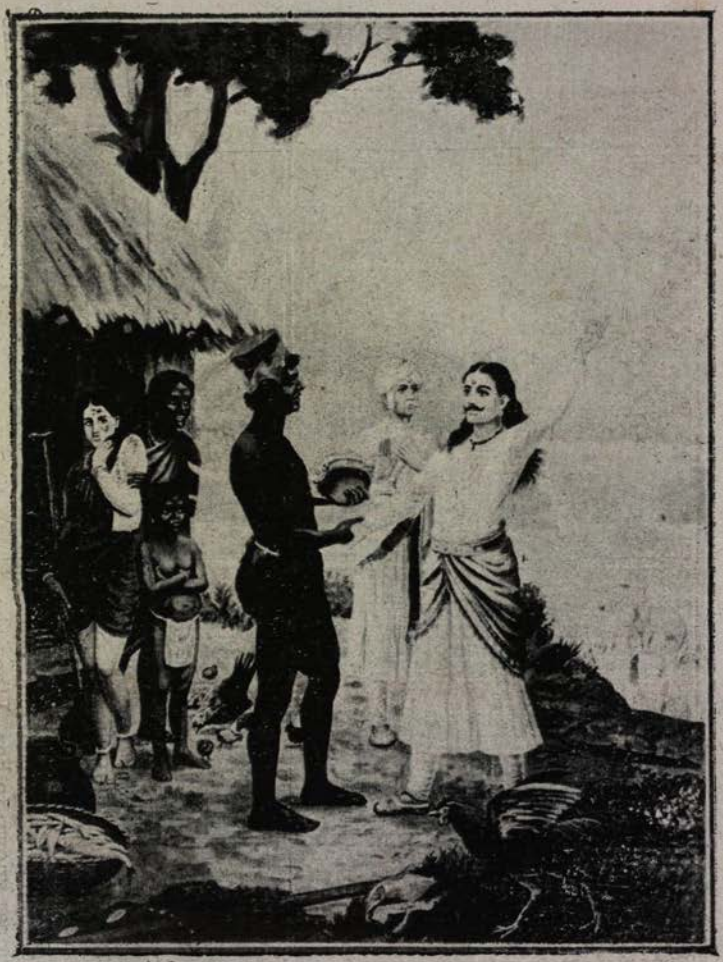
This is an ordinary picture depicting the undressing of a Mohomedan Begum by he maids prior to her taking the luxurious Turkish Bath.

KUSUMAVATI.

This is a picture of a famous historical scene. Raja Munja the King of Malwa was defeated by the King of Vivayanagar and was taken as a captive to his capital in the South. While a royal prisoner of war Raja Munja captivated the heart of Kusumavati the sister of his captor. He was planning escape with the help of his lady-love. But a treacherous maid-servant of the fair Kusumavati exposed their intrigue to the King who suddenly burst in upon them while they were enjoying a private interview The Raja of Vijayanagar rushed with a drawn sword on King Munja. But Kusumavati was equal to the occasion She drew a poniard which was concealed about her person and called upon her brother to desist from violence or she threatened to use the poniard even against a brother's hear if a hair of her lover's head was injured.

USHA'S DREAM.

Usha was the daughter of Banasur. When she was in the prime of youth she dreamt one night that she was kissed by a very handsome young man. Her friend Chitra-lekha was a gifted artist. She drew the likenesses of most of the young princes known to her. When she sketched the likeness of Aniruddha, the grandson of Krishna, Usha at once recognised him as her visitor in dream, and Chitralekha contrived to bring Aniruddha into Usha's rooms and there they were secretly married. When Banasur who was a sworn enemy of Krishna came to know that his daughter had married his enemy's grandson he kept her husband as a prisoner. Krishna came to know of this and he released his grandson after a battle in which Banasur was killed.



THE VOW OF BHISHMA.

Shantanu the father of Bhishma was enamoured of a boatman's daughter. The Boatman however would not give his girl in marriage to the old king unless he had a promise from Bhishma the crown-prince that he would relinquish his right to the throne in favour of any child born of the boatman's girl. To please his father, Bhishma took a solemn vow not to claim the throne nor to marry lest his children or sons might be tempted to contend with the progeny of the boatman's girl for a share of the kingdom.

GANGA

The river Ganges or rather personification of the river as a beautiful woman Ganga was said to have married Shantanu a fameus old king. She had eight sons by him. but she drowned seven of them in the waters of the Ganges She also wanted to consigh the eight Bhishma to the flowing stream. But this time Shantanu intervened and prevented her from drowning the last baby. Enraged at this interference she disappeared from theKing's sight.

HUMBLING THE PRIDE OF THE SEA.

When Rama wanted to cross over to Lanka to fight Ravan, he expected that the Sea would willingly give him a passage. But the Sea remained obdurate. So Rama took up his bow and he was about to shoot an arrow across the sea to kill it or to dry it up. Then the sea came to its senses and appearing before Rama in all humility entreated him not to dry it up. The picture represents the Sea-girls coming out of the water to seek the forgiveness of Rama.

KURMA AVATAR.

This is a traditional representation of the Kurma Avatar or the tortoise Incarnation of Vishnu, when he saved the Earth in a mighty flood by assuming the shape of a mammoth tortoise.

SHRI SHANKAR.

Shankara is here represented in a family group with his consort Parvati on his left, his son Gajanana on his right and Nandi his favourite Bul sitting in front.

SEETA IN EXILE.

Seeta accompanied Rama in a twelve years Exile in the Dandaka forest There Rama, Sita and Laxman lived the life of hermits. Here Seeta is re presented as seated in a lonesome and solitary sitution on the banks of the Godavari. In the back-ground is shown the temporary hut which afforded Rama and Seeta shelter for the night.

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